



The 2nd Birmingham Film and Television Festival



A great deal has been happening in the City of Birmingham recently and this autumn it's going to be buzzing with more events than ever before.

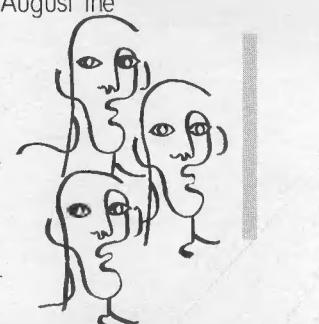
So if you haven't visited Birmingham or its City Centre recently, now is the time to get acquainted. You'll find it's an altogether livelier, cleaner, greener place.

You can browse around the big department stores, or seek out the small specialist shops. Take lunch in one of the many excellent pubs, wine bars or cafes. Spend the afternoon exploring a museum or art gallery.

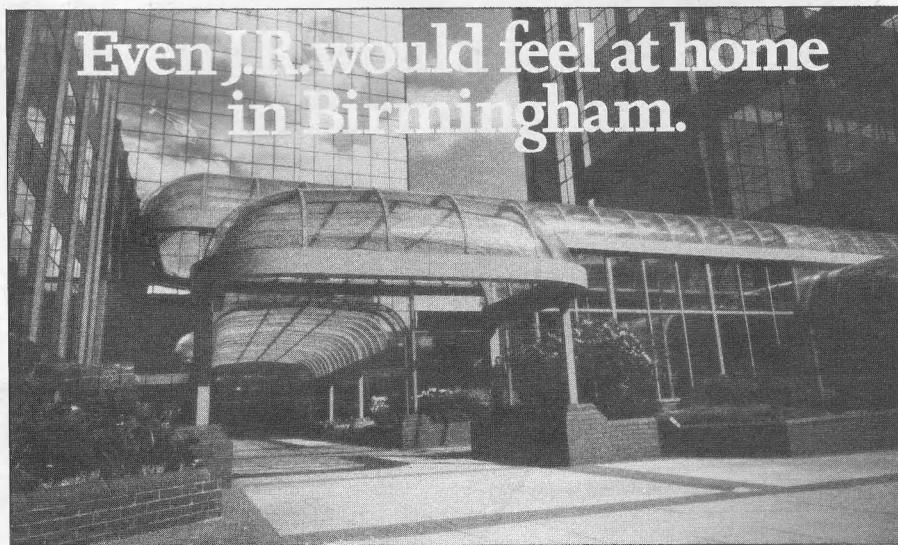
In the evening you can take your pick from some of the best theatres, night clubs and restaurants in the country. If you're visiting from outside the City you can stay in any one of the excellent range of hotels Birmingham has to offer.

On the broader front as well, Birmingham has been registering some notable achievements. In August the Birmingham Halfords Super Prix brought international street motor racing to the City Centre.

Birmingham's National Exhibition Centre now has over 10 successful years to its credit. With its superb 400 acre parkland and lake-side setting, its nine interlinked halls, its major



## Even J.R. would feel at home in Birmingham.



complex of hotels and its new international airport, the NEC was one of the main reasons why Birmingham was chosen as Britain's bid to host the 1992 Olympics.

Being the nation's second city and being at the heart of the road, rail and communications network were among the others.

This autumn the 2nd Birmingham Film and Television Festival '86 becomes yet another example of the City establishing itself as one of the world's great centres for major international events. And a centre in which any film and television enthusiast will feel at home.

Film & Television Festival '86

COME ALIVE IN THE H

The first Birmingham Film and Television Festival last year set out to provide entertainment for the people of Birmingham and to promote the City as a centre of film and television production and of cinema exhibition. With over 100 films at 10 different venues these aims were amply satisfied.

This year's Festival retains those original aims with an even more ambitious programme. Success last year has secured for the Festival in '86 the majority of new films due for release during the Winter/Spring period. This means that Birmingham audiences will have the opportunity of previewing films well before their general release and of enjoying many films which may otherwise never reach local screens.

A wide and varied programme at The Triangle, Midland Arts Centre, Odeon Queensway and The Futurist characterises this New Release section of the Festival '86. Of immediate note are the Festival's Opening (PING PONG) and Closing (BETTY BLUE) films. PING PONG mixes Hong Kong melodrama and British thriller to comment on the Chinese community in the U.K. Starring David Yip and Lucy Sheen, PING PONG is the first feature film to emerge from the U.K. Chinese community and continues the precedent of last year when the Festival with MY BEAUTIFUL LAUNDRETTE opened with a new British film shedding light on the contemporary urban setting.

Jean-Jacques Beineix in BETTY BLUE, a sexually potent romance, shakes off the disappointment of MOON IN THE GUTTER and returns to the imaginative cinema heralded in DIVA, placing Beineix at the forefront of European cinema.

In between the Opening and the Closing Films the Festival has on offer more titles than can be done justice to here. However, highlights to mention include: TRUE STORIES, the first feature film by Talking Heads' David Byrne. In this acclaimed cinematic collection of true Texan stories, David Byrne reveals that the film maker in him is the equal of the musician; MEN, Doris Dörrie's hilarious feminist comedy—"the men in my film are my Marilyn Monroes"; DESERT BLOOM with Jon Voight in a story about a U.S. family at the dawn of the Atomic Age in the '50's; Zeffirelli's sumptuous rendering with Placido Domingo of Verdi's opera, OTELLO; Oliver Stone's powerful SALVADOR, a mix of UNDER FIRE and THE KILLING FIELDS; Jim Jarmusch's "neo-beat-noir-comedy" with Tom Waits and John Lurie, (DOWN BY LAW); Barbara Sukowa (Cannes Best Actress Award) in ROSA LUXEMBURG; Anthony Hopkins in THE GOOD FATHER, (Mike Newell's follow up to DANCE WITH A STRANGER); John McGrath's

BLOOD RED ROSES... and many more.

Still the only Festival to combine film and television, and to provide events for the industry alongside activities for the general public, the involvement of both Central Television and BBC Pebble Mill is evident this year with, respectively, the trio of BBC Drama previews at The Triangle, and the screening of environmental films in Central's Preview Theatre, with a Guest Presentation on "Television and the Arts" by Melvyn Bragg, hosted by Central Television.

The Festival is not all New Releases and television screenings. In this brochure you will find details of the free Children's Matinees, a Conference on Black film making, a Forum on Media Education and a week-end of Soaps.

If last year's Festival put Birmingham on the map, this year's will firmly establish Birmingham's place in any survey of the U.K.'s film and television culture. The large production centres of Central and BBC are complemented by smaller, but no less significant production companies backed by organisations concerned with distribution, the provision of facilities, training and education, all of which have expanded since last year.

It is important to note that the City of Birmingham's Economic Development Committee has played a key role in the last year in fostering the media industry and is prominent in this year's Festival as both host to a major forum Towards a Media Industry and as sponsor of the City of Birmingham Award.

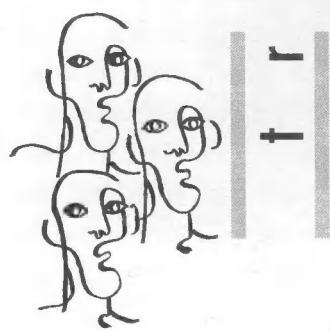
Discussions, conferences and receptions are also taking place almost every day on a wide variety of subjects: feminist cinema; openings of new Workshops; media education etc.

To generate a "Festival atmosphere" this year The Grand Hotel hosts the Festival Bar where participants, visiting personalities and Festival members can meet to socialise. A Festival Membership offers considerable concessions and invitations to additional events and receptions. A Festival Awards Celebration on 2 November at The Grand Hotel completes the Festival's 10 days which in its scope and appeal is truly "The City Experience: Take 2." There's something for everyone in this year's Birmingham Film and Television Festival '86. We hope you enjoy it.

See you in the Festival Bar.



Roger Shannon Festival Director. City of Birmingham



## October 23 at 7.00 & 9.00 p.m.

### **Ping Pong**

Director: Po Chih Leong. G.B., 1986.

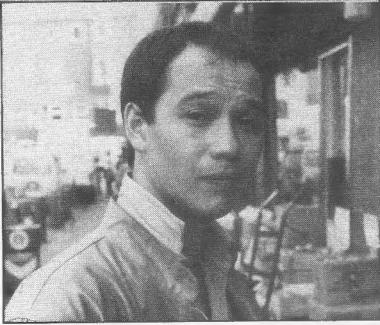
Screenplay: Jerry Liu.

Photography: Nic Knowland.

Leading Players: David Yip, Lucy Sheen, Robert Lee.

Colour. 100 minutes (approximately).

"The best film that I saw at the 1986 Venice Film Festival was called **Ping Pong**. It has been financed by Channel Four and I regret to tell you that so far it hasn't got a distributor in the cinemas over here. And it's about the Chinese; our Chinese community in Gerrard Street. Directed by a movie-maker from Hong Kong called Po Chih Leong, it stars David Yip, the Chinese Detective.



"But the principal thing about the film is the gulf that it shows between Anglo-Chinese relations in which the interest bounces ping pong from one side to the other. A lot of it is a tender comedy, for example showing the way that the old Chinese traditions have been eroded by the necessity to adapt to the conditions and traditions in this country. David Yip plays a young Chinese who's been educated at Oxford.

It's a film that manages to penetrate the Chinese community and at the same time speak to both those of us who are native born English, and the Chinese,

whose new generation is certainly native born English but have their loyalties fixed on Hong Kong or places in the Republic of China."

Alexander Walker, quoted from an interview broadcast by LBC.

David Yip, Lucy Sheen and Malcom Craddock (producer of **Ping Pong**) will attend the screening.

## Short: **Tom Goes to the Bar**

Director: Dean Parisot. U.S.A., 1985.  
Black-and-white. 10 minutes.

Pete's Bar and Grill is an urban wasteland, a haven for lost souls.

This brilliant little movie won the Golden Bear as best short film at this year's Berlin Film Festival.

## October 24 at 5.00 & 9.00 p.m.

### **Trouble in Mind**

Director: Alan Rudolph. U.S.A., 1985.

Screenplay: Alan Rudolph.

Photography: Toyomichi Kurita.

Leading Players: Kris Kristofferson, Keith Carradine, Lori Singer, Genevieve Bujold.

Colour. Dolby stereo. 112 minutes.



Fresh out of gaol after 2,842 days, a former cop called Hawk (Kris Kristofferson) returns to Rain City in search of a woman and a job. With a marvellous economy, the images are almost as monosyllabic as the words, Alan Rudolph's sparkling new, smoky familiar film **Trouble in Mind** begins like a Runyonesque version of a Jim Thompson novel, peopled with such names as Coop, Solo, Nate and Spike.

Rain City, compiled mostly from Seattle, is on the borders of an absurd future and — a derelict past, its atmosphere heavy with emergency. Soldiers parade the streets recruiting for imminent conflict, while protestors at some unknown crisis are violently dispersed. At first just odd, slightly off-key, the hints of a parodied alternative universe gradually become dominant, unsettling fashioned from punk, Fifties rock and Forties noir.

Philip Strick/The Times.

## October 24 at 7.00 p.m.

+ October 29 at 5.30 p.m.

### **Handsworth Songs**

Director: John Akomfrah. G.B., 1986.

Production: Lena Gopal for Black Audio Film Collective.

Script: Reece Auguste, Eddie George, John Akomfrah.

Colour. 59 minutes.

Black Audio Film Collective's new film treats race and civil disorder with a fractured and challenging form of documentary cinema in order to piece together the social and geographical dimensions linking London and Handsworth during the riots of 1985. Archival material from the Fifties is used to excavate hidden ruptures of race in the Eighties.

Film makers from Black Audio Film Collective will be present at the screening.

## October 24 at 11.15 p.m.

### **Critters**

Director: Stephen Herek. U.S.A., 1986.

Screenplay: Stephen Herek, Dominic Muir.

Photography: Tim Suerstedt.

Leading Players: Dee Wallace Stone, M. Emmet Walsh.

Billy Green Bush.

Colour. 86 minutes.

**Critters** is an exploitation film in the true sense of the word: it is a cheap, energetic movie bearing more than a passing resemblance to an expensive mainstream hit. **Gremlins** is the model in question — the critters of the title are unpleasant balls of fanged fluff with the same interest in destruction and nastiness as those created by Joe Dante. But, and here is the rub, **Critters** offers about ten times the fun and excitement of its more expensive and pretentious parent.



## October 25 at 5.30 & 9.00 p.m.

### **The Decline of the American Empire**

Director: Denys Arcand. Canada, 1986.

Script: Denys Arcand.

Photography: Guy Dufaux.

Leading Players: Dominique Michel, Dorothée Berryman.

Colour: French dialogue/English subtitles. 101 minutes.

Four women, university lecturers, or the wives or lovers of lecturers, punish their bodies in a high-tech gymnasium. Meanwhile, four men, all professors in the same history department, prepare themselves and the women a gourmet meal. As the bread is kneaded and the iron pumped, the groups of friends begin to talk. Blisteringly dry, the conversation moves back and forward through politics, books, love and sex. It is, however, this last subject which the eight really enjoy discussing.

**The Decline of the American Empire** has the look of one of this year's hits about it: categorise it, if you must, as a collision between **The Big Chill** and **The Hite Reports** spiced by a large dash of cynicism.

Jane Root/EFF Programme.



## October 25 at 7.15 p.m.

### **Gone to Earth**

Directors: Michael Powell, Emeric Pressburger. G.B., 1950.

Screenplay: Michael Powell, Emeric Pressburger.

Photography: Christopher Challis.

Leading Players: Jennifer Jones, David Farrar, Cyril Cusack.

Technicolor. 111 minutes.

C O M E A L I V E I N T H E H



After *The Life and Death of Colonel Blimp*, *Gone to Earth* has been the most eagerly awaited case for re-appraisal in the Powell-Pressburger Technicolor canon during the recent years of critical rediscovery enjoyed by these extraordinary filmmakers. Like *Blimp*, this sensual and striking adaptation of Mary Webb's famous Victorian rural melodrama has been unjustly neglected and abused. Rarely seen for many years, the authentic version has nevertheless been called a 'maligned masterpiece.'

### October 25 at 11.15 p.m. **Mala Noche (Bad Night)**

Director: Gus van Sant. U.S.A., 1985.

Script: Gus van Sant.

Photography: John Campbell.

Leading Players: Tim Streeter, Doug Cooyate, Ray Monge.

Black-and-white. 78 minutes.

Gus van Sant gets down to cases within 30 seconds of the first shot of his *Mala Noche*: Walt, a horny, romantic young man who works in a grocery store on Portland's skid row, has fallen in love with a desperate Mexican migrant teenager. The one-way affair is doomed from the start. Juancito disappears, reappears — always treating his admirer as a "a stupid faggot." When the kid clears out for good, Walt takes in a sick friend of Juan's, nurses him back to health, and briefly becomes his lover. Things do not end well for anyone, but this melancholy tale, buoyed by van Sant's authentic cinematic intelligence, is far from a downer.

The soundtrack makes imaginative use of dislocated, jagged dialogue and the non-professionals who play winos, Chicanos, confidants, are faultless. With no trace of stereotyping, Walt is neither superbutch nor a boy in the band. It's a lovely performance at the heart of a moving and memorable first film. Elliott Stein/The Village Voice.

### October 26 at 5.00 p.m. **Films from Frankfurt**

#### October 26 at 7.00 p.m. **Wives — Ten Years After**

Director: Anja Breien. Norway, 1985.

Screenplay: Anja Breien, Knut Faldbakken and cast.

Photography: Erling Thurmann-Andersen.

Leading Players: Frøydis Armand, Katja Medbøe, Anne-Marie Oftersen.

Colour: Norwegian dialogue/English subtitles.



In 1975, Norwegian theatre and film director Anja Breien offered an (unsolicited) sequel to John Cassavetes' *Husbands. Wives* was the decidedly cautionary tale of three housewives in their late twenties, old school chums who meet after many years at a school reunion. A night of drinking revives nostalgia for the young women they might have been, but never really were. Now approaching forty, the same friends meet again in *Wives — Ten Years After*. Once again they take off, even though this time it is only two days before Christmas; "Merry Christmas," one wife writes to her mate, "your dinner's in the freezer." But this *Wives* also gets under their skin, focussing on their dreams and fantasies. It is a deeper kind of film, and richer.

### October 26 at 9.00 p.m.

#### **The Fringe Dwellers**

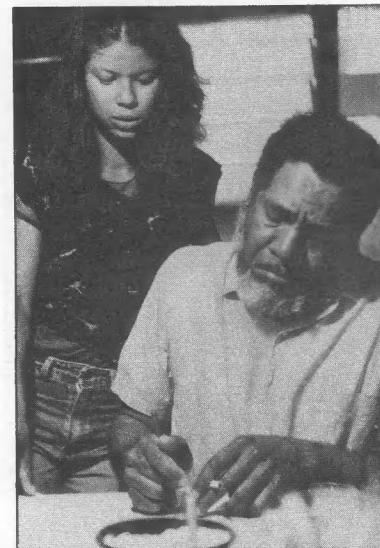
Director: Bruce Beresford. Australia, 1986.

Screenplay: Bruce Beresford, Rhoisin Beresford; based on the novel by Nene Gare.

Photography: Don McAlpine.

Leading Players: Kristina Nehm, Justine Saunders, Bob Maza.

Eastman Colour. 98 minutes.



*The Fringe Dwellers*, an accomplished adaptation of Nene Gare's early 1960s novel about an Australian aboriginal family, will probably be dubbed Bruce Beresford's *The Color Purple*.

Set in a small outback town in Queensland, it's the story of the Comeaway family, who live in appalling conditions in makeshift shacks on the edge of town. Despite their poverty, the Comeaways make the best of things.

The film will be remembered for its ensemble acting. A large cast of mainly aboriginal players, are faultless under Beresford's sympathetic direction.

### October 27 at 5.00 p.m. **Films from Frankfurt**

#### October 27 at 7.00 p.m. **Rocinante**

Directors: Ann and Eduardo Guedes. G.B., 1986.

Screenplay: Ann and Eduardo Guedes.

Produced by Cinema Action, in association with Channel 4 Television.

Photography: Thaddeus O'Sullivan.

Leading Players: John Hurt, Maureen Douglass, Ian Dury.

Colour.

"Last year's 'Genuinely Good British Film Shock' Award went to *My Beautiful Laundrette*, with its



hard-edged, surreal and splintered vision of Britain. This year, for my press credentials, it was carried off by *Rocinante* — the name of Don Quixote's horse and also of Cinema Action's magically transporting film.

"It begins with a ring of fire and a Jester's invitation to a tale of mystery and conspiracy: 'Once upon a time — now.' The words once spoken engage the viewer in a journey through the myths and mysteries that linger and breed in modern England.

"John Hurt plays the Romantic wanderer, capturing the ghosts of 'this green and pleasant land' on a Polaroid camera, while Ian Dury casts exactly the right tone of gnarled mysticism as the Jester."

Don Watson/NME.

Film makers from Cinema Action will be present for the screening.

### October 27 at 9 p.m. **Rocking the Foundations**

Director: Pat Fiske. Australia, 1985.

Script: Pat Fiske.

Colour: 92 minutes.

*Rocking the Foundations* is an exemplary documentary in its treatment of one of the world's most innovative trade unions, the New South Wales Branch of the Building Laborers' Federation. In the early 70s the BLF instigated the 'Green Bans' to prevent the demolition and redevelopment of Sydney's most historic areas. The union also expanded into areas — culture and politics — taking up the cause of the ordinary person. Pat Fiske, herself a member of the BLF, tells the story of the rise and fall of this unusual union through interviews, and through extensive newsreel and TV footage. The unquestioned hero is Jack Mundey — branch secretary from 1968-73 — who looks back with frankness on the most active years of the BLF.

The film maker will attend the screening.

### October 28 at 7.00 & 9.00 p.m. **Gung Ho (Working Class Man)**

Director: Ron Howard. U.S.A., 1986.

Screenplay: Lowell Ganz, Babaloo Mandell.

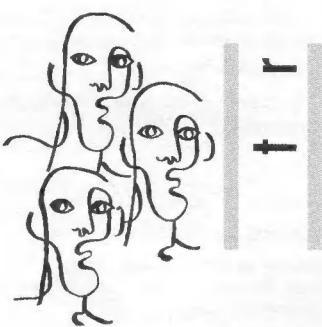
Photography: Don Peterman.

Leading Players: Michael Keaton, Gedde Watanabe.

Colour: Panavision. Dolby stereo. 111 minutes.



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With *Gung Ho*, director Ron Howard (*Splash*, *Cocoon*) comes close to a Norman Rockwell magazine cover, nicely drawn, good for a chuckle and chock full of old-fashioned virtues. Even though there's not much on the other side of the page, it's still popular entertainment.

As for the virtues of labour, Howard and writers Lowell Ganz and Babaloo Mandell initially have a nice time with the fact that the Puritan ethic of the American worker has been exported to Japan, leaving sloth and inefficiency behind.

Trying to save his town, auto worker Michael Keaton journeys abroad to plead with Japanese industrialists to reopen the plant in Hadleyville, Pennsylvania, which is being closed by foreign competition. Soon after, the Japanese invasion begins, and the Springsteen-like blue-collar town comes under threat.

**October 28 at 5.00 p.m.**

**Films from Frankfurt**

**October 29 at 3.00 & 8.30 p.m.**

**Rosa Luxemburg**

Director: Margarethe von Trotta. West Germany, 1986.

Screenplay: Margarethe von Trotta.

Photography: Franz Rath.

Leading Players: Barbara Sukowa, Daniel Olbrychski.

Colour: German dialogue/English subtitles. 124 minutes.



Rosa Luxemburg was one of the most outstanding and important political figures of this century. When World War I broke out she was active in the Spartacus League. An ardent pacifist she spent most of the war in prison for anti-militaristic agitation. Later, in 1918, she became one of the key figures in the formation of the German Communist Party. With Karl Liebknecht she spearheaded the abortive Spartacus Revolt which led to her death only fifteen days later.

The filming of the life of Rosa Luxemburg was originally a project of Rainer Werner Fassbinder and after his death Margarethe von Trotta was persuaded to take the project over. She spent two years on the preparation of the film. The resulting film is more a personal portrait than an historical picture or comprehensive biography. In von Trotta's film the portrait of the female revolutionary is linked with that of a sensitive, modest and profoundly peace-loving woman, who at the same time could be implacable in her demands upon herself and in her love and friendship with Leo Jogiches. The German actress Barbara Sukowa's portrayal of Rosa won her the Best Actress Prize at Cannes Film Festival.

**October 29 at 7.00 p.m.**  
**The Passion of Remembrance**

Director: Moureen Blackwood, Isaac Julian.

Production: Martina Attille for SanKofa.

G.B. 1986. Colour. 80 mins.



*The Passion of Remembrance* delivers a mosaic impression of the different dimensions of a black experience which is lived and imagined by a new generation of film-makers in the UK. Questions posed within the drama refer to the unfinished business of the 60's/70's and the continuing business of sex and gender; to other forms of representation of young black people beyond the traditional identities of entertainers and athletes. From the 50's to the 80's, the personal histories of the Baptiste household are woven together, across events, emotions, instances of change and re-charge, to reflect on the variety of the black experience in the UK.

Film makers from SanKofa will be present at the screening.

**October 30 at 5.00 & 8.30 p.m.**

**The Good Father**

Director: Mike Newell. G.B., 1986.

Screenplay: Christopher Hampton; based on the novel by Peter Prince.

Photography: Michael Coulter.

Leading Players: Anthony Hopkins, Jim Broadbent.

Colour. 90 minutes.

The effect of the women's movement on marriage and families has been the subject of a handful of films involving fathers attempting to win custody of their children, most notably *Kramer vs. Kramer*. *The Good Father* is the best film yet on this theme.

Anthony Hopkins plays Bill Hooper, a magazine designer distraught over the breakup of his marriage and loss of contact with his six-year-old son. At a



party he meets Roger, a pleasant, rather weak schoolteacher, who's lost his son too: his wife left him to go and live with a lesbian lover, and plans to relocate with the child, to Australia.

Hooper decides to vent his anger and frustration at his own situation vicariously by helping his friend. He pushes him into taking legal action against his wife, and much of the film is taken up with trenchant sequences involving Britain's legal profession, including a woman lawyer who won't accept men clients in custody cases on principle, and a male lawyer whose way of manipulating the law is as clever as it is expensive. There's also an unctuous barrister, played with suave style by Simon Callow.

*The Good Father* is a fascinating experience because the character of Hooper, brilliantly played by Hopkins, is so multi-layered. Only late in the film do we come to realize that, for Hooper, his marriage came to an end not directly because of his wife's infidelity, but because the arrival of their son drastically changed the relationship.

**Short:  
The London Story**

Director: Sally Potter. G.B., 1986.

Screenplay: Sally Potter.

A BFI Production.

Colour. 16 minutes.

While Britain decides who its political allies are, Europe or the United States, three characters decide to act. They do so in a manner of a Technicolor musical comedy set against famous London locations.

**October 30 at 7.00 p.m.**

**Seacol**

Amber Films. G.B., 1986.

Featuring: Amber Styles, Ray Stubbs, Corrina Stubbs.

Colour. 82 minutes.



Each year private contractors are licensed by the National Coal Board to recycle waste coal on the Northumberland coast. Tipped from the local pits, the coal is 'sorted' by the sea, and finally washed ashore by wind and tide. For generations local people and travellers held common rights to collect seacol from the Lyneham shore, but in 1979 the beach, and its attendant mineral rights, were sold to local entrepreneurs, the Thompson Brothers, for fourteen thousand pounds — a small amount compared with the value of the NCB contracts. Such financial interests inevitably began to threaten

the traditional way of life of the seacoal miners.

**Seacoal** is the first feature from Amber Films, and continues the group's unique experimentation with mixing drama and 'real life'. The production team and the actors lived among seacoal miners over a two year period and the daily events of the site were incorporated into the film.

**Seacoal** won a major prize at this year's Munich Film Festival.

The film-makers will attend this screening.

### October 31 at 3.00 & 9.00 p.m.

#### Down by Law

Director: Jim Jarmusch.

Screenplay: Jim Jarmusch. U.S.A., 1986.

Photography: Robby Müller.

Leading Players: Tom Waits, John Lurie, Roberto Benigni.

Black-and-white. 106 minutes.



In **Down by Law** an unemployed disc-jockey (Tom Waits), a small-time pimp (John Lurie), and a strong-willed Italian tourist (Roberto Benigni) meet in the confined space of a prison. Avoiding a specific time period, the story is set, abstractly, in New Orleans and the dense, surrounding swamps of Louisiana (places I had never visited until after completing the screenplay). I would call the style of the film 'neo-beat-noir-comedy', with a storyline that openly accepts clichés, and an atmosphere that is part nightmare and part fairytale ("it's a sad and beautiful world").

Jim Jarmusch.

#### Short: Muybridge Revisited

Director: George Snow. G.B., 1986.

Colour. 5 minutes.

**Muybridge Revisited** consists of re-animation of Edward Muybridge loops cut with experimental videographics of the people and buildings of Fulham. Video and photography have an amazing encounter somewhere in North End Road.

### October 31 at 6.15 p.m.

#### Blood Red Roses

Director: John McGrath. G.B., 1986.

Script: John McGrath.

Producer: Steve Clarke-Hall.

Cast: Elisabeth MacLennan, James Grant, Gregor Fisher, Dawn Archibald.

Colour. 140 mins. Freeway Films for Channel 4 and Lorimar.



John McGrath's feature also exists as a series of 3x1 hour episodes, which will be shown later in the year on Channel 4. Initially a theatre production for 7.84, where John McGrath is a director, **Blood Red Roses** is a domestic epic — the life story of an extraordinary ordinary woman. From a 13 year old in the Highlands of Scotland we follow Bessie to Glasgow's East Kilbride, where she marries a young shop steward. With her fists, her wit and her ingenuity she fights management, the multinational and a frequently apathetic union bureaucracy. Work, marriage, motherhood and industrial militancy take their toll in the '70s, leading to a broken marriage and apparent defeat in the '80s. But Bessie looks forward and onwards to hope for the future. **Blood Red Roses** takes the generational family epic and makes it breathe with the experiences of the Scottish working-class over the last thirty years.

John McGrath will attend the screening.

### October 31 at 11.15 p.m.

#### Good to Go

Director: Blaine Novak. U.S.A./G.B., 1986.

Screenplay: Blaine Novak.

Photography: Peter Sinclair.

Leading Players: Art Garfunkel, Robert DoQui, Harris Yulin.

Colour. Dolby stereo. 89 minutes.

Music by Troublefunk etc.

Art Garfunkel is Blass, a washed-up journalist living in a whisky bottle who reaches his last drop when he's told to get a story or get fired. Harrigan is a homicide detective who feeds him his headline: 'Woman Raped And Murdered At The Go-Go — Drugs Blamed'. Because as far as Harrigan is concerned, 'go-go' is a breach of the peace. Blass isn't fooled for too long once he begins to discover that 70% of Washington DC's population is black and that he's managed to screw up an international record deal and close the clubs in one pen-push.

For once a film about contemporary black music has had the financial backing to gather the necessary technical tackle and produce a pop promo with substance. But this is a film of two tales; of a goody and a baddy (both white) fighting over a music neither of them understand, while the real battle between go-go and angel dust burns the streets. Go-go proves undefeatable in the face of drugs, a homicidal cop and a plot that conspires to make Art Garfunkel a hero of the black community.

John Godfrey/City Limits.



### November 1 at 3.00 & 8.30 p.m.

#### Betty Blue (37°2 le matin)

Director: Jean-Jacques Beineix. France, 1986.

Screenplay: Jean-Jacques Beineix.

Photography: Jean-François Robin.

Leading Players: Béatrice Dalle, Jean-Hugues Anglade, Gérard Darmon.

Colour. French dialogue/English subtitles. 120 minutes.

Zorg (Jean-Hugues Anglade) is 35 — he's lived a little, and he's grown wiser. He has a bungalow by the sea, does a job that means nothing to him, loves chili, and is perhaps becoming a little bit of a coward. Then into his life walks Betty (Béatrice Dalle) — younger, passionate, not one to accept compromises. They make love every night, but storm clouds are gathering... one day Betty comes across a pile of little

black notebooks filled with writing — Zorg has been unmasked. "Just random thoughts", he explains, "the kind you write down to convince yourself you're alive". But Betty thinks differently. She thinks Zorg is the greatest writer of his generation, and she is determined to get his work published. Enraged with Zorg's boss for blatantly abusing his passive employee, Betty sets fire to the bungalow, and Zorg is forced to abandon his easy life and leave for Paris with her.

**Betty Blue** is the third film of Jean-Jacques Beineix, after the highly successful **Diva** and its controversial successor, **The Moon in the Gutter**. This extravagant, lyrical tale of passion combines the visual richness of the earlier films with real emotion and depth of feeling. It proves that **Diva** was no flash in the pan, and establishes Beineix at the forefront of European cinema.

### November 1 at 6.15 & 11.15 p.m.

#### True Stories

Director: David Byrne. U.S.A., 1986.

Screenplay: David Byrne, Beth Hanley,

Stephen Tobolowsky.

Photography: Ed Lachman.

Music: Talking Heads.

Leading Players: John Goodman, Anne McEnroe,

Spalding Gray, David Byrne.

Colour. Dolby stereo. 100 minutes (approximately).

**True Stories** is not only the finest film ever made by a pop star, but is a brilliant extension of all that David Byrne and Talking Heads have achieved in their music. Like the best of their songs, it is both clever and accessible, and makes the everyday and mundane seem surreal and bizarre. It's a film that's both very funny and has layers of more serious intent. **True Stories** is set in Virgil, a made-up town in Texas, a state that was chosen because "it has exaggerated qualities, and has that flat landscape that sets everything off in relief, and makes it look like a pop-up book. It's also, because of union regulations, cheaper to shoot in Texas". Byrne not only directs, but acts, playing himself, a bemused, genial stranger in town, who introduces the cinema audience to the cast of equally genial, but off-the-wall characters. Their stories are true stories Byrne found in the tabloid press, then strung them together, changing the location to Texas, and adding a deliberately thin narrative, to add to his pieces to camera in stringing it all together. The characters include a woman who stays in bed always, a computer firm employee desperately searching for a wife, a husband and wife who only speak to each other through their children, and a black voodoo priest. Their stories are loosely connected by an instant history of Texas (dinosaurs to the present in two minutes), and quirky versions of all-American activities like pageants and shopping mall fashion shows, with songs added in. The style varies, with 'some like videos, some like parodies of videos, and some slower, like a regular film.

Robin Deneslow/The Guardian.

#### Short: Street of Crocodiles

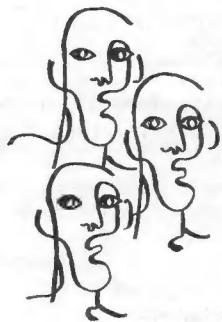
Directors: The Brothers Quay. G.B., 1986.

Production: Keigh Griffiths.

A BFI Production. 20 minutes.

From the writings of Bruno Schulz (The **Street Of Crocodiles**, 1934) the Brothers Quay, dedicated revivalists of the European avant-gardes of the '20s and '30s, have fashioned a brand of idiosyncratic puppet-animation — post-Kafka surrealism strung with Victorian Gothic — the stuff cults are fashioned from.





### October 24 at 8.00 p.m.

#### After The Riots

Director: Peter Emin. Central Television, 1986.

Producer: Zia Mohyeddin.

A 'Here And Now' Special Report.

A Central Television crew, under the direction of Peter Emin, worked for a year in Handsworth. As the dust settled following the riots of September 1985, a series of interviews were conducted (shopkeepers, young people, politicians, parents, PCRL—the local pirate radio station) with individuals whose lives were drastically affected by the events of the previous year. The director summarising the efforts of the past year to rebuild aspects of the community points out that, nothing has happened there in the past year which would radically alter the face of the district.



### October 25 at 8.00 pm

#### A Kind Of English

Director: Ruhul Amin. G.B., 1986.

Script: Paul Hallam.

Cast: Jamil Ali, Badsha Haq, Lalita Ahmed, Andrew Johnson, Afroza Bulbul. Silver Films Production/Channel 4. Colour. 75 mins.

Ruhul Amin's first fiction film is firmly rooted in the Bengali community of London's Spitalfields; in particular, a series of family ties—a young boy with his uncle, two brothers, Mariam and her mother-in-law, the boy and his grandmother. Each family member is connected in different ways to their Bangladesh past, which is evoked through letters home, music, and a model village house made by the boy and his grandmother.

### Short: An East End Story.

Director: Suj Ahmed. G.B., 1986.

Script: Suj Ahmed/Peter Thorn.

Colour. 28 mins.

While Shaheed is awaiting trial for wounding a white youth, it becomes clear that he was involved with a vigilante group protecting an Asian family against arson attacks.

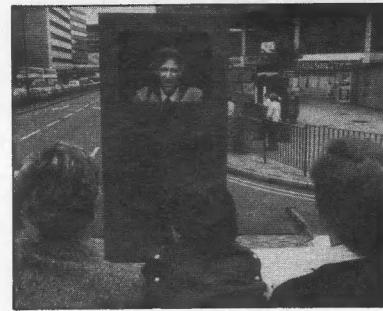
The film makers will be present for the screening.

### October 26 at 8.00 p.m.

#### Magic Hour

Director: Frank Abbott. G.B., 1986.

Arrowdram/Channel 4. Colour. 52 mins.



**Magic Hour** is the third film in Frank Abbott's trilogy on broadcasting continuing the inventiveness and humour prominent in **News and Comment** and **Workers Playtime**. The relationship between a working class audience and television has always been at the centre of Frank Abbott's independent enquiry into broadcasting and his latest film considers this question by contrasting in a drama documentary format the world of television with the world of leisure and recreation (a public park, a carnival, adult education, a musical etc).

### And: Are You Being Served Well?

Director: Rob Burkitt. G.B. 1986.

BFVW. Colour. 53 mins.

Produced in the run-up to the Peacock Report earlier this year, BFVW's film explores some of the wider issues raised by the Report: is broadcasting responsive enough to the audience? should it be de-regulated? is it merely a government toy? Commenting on these points are David Graham of Diverse Productions, Stuart Hood, ex-Controller of



Television at the BBC and Brenda Maddox, a freelance journalist with first-hand experience of television in the USA. The interviews are interwoven with some of the most famous and popular radio and tv programmes of the past 40 years (**Z-Cars**, **Steptoe and Son**, **Oh Boy**, and **ITMA**).

Frank Abbott and Rob Burkitt will be present at the screening.

### 27 October at 8.00 p.m.

#### The White Lady

Director: David Rudkin

Writer: David Rudkin

Producer: Carol Parks, BBC Pebble Mill. 1986

A Festival Preview, **The White Lady** is a



passionate plea by one of Britain's major playwrights that we recognise the poisons still used in the production of the food we eat—and their effects particularly on our children.

After the breakdown of his marriage, Gil struggles to bring up his two daughters deep in the beautiful English countryside. He feeds and clothes them, and tries to make them strong. He is sure that if they keep off other people's land, no harm can come to them.

But this is not enough to escape the all-pervading power of the White Lady. She lurks above the barley field and sits beside the children as they sleep. She offers them bright fruit and vegetables from the orchard, contaminated by weed-killer. She takes away the healthy little girls and leaves poisoned changelings for their father to find.



### October 28 at 8.00 p.m.

#### Naming the Names

Director: Stuart Burge

Writer: Anne Devlin

Producer: Chris Parr, BBC Pebble Mill 1986. 85 mins.

Written by Anne Devlin, (winner of the Samuel Beckett Award for her first television plays), **Naming The Names** is the story of Finn—full name Finnuala McQuillen—a Belfast woman in her early thirties. She lives in the lower Falls, where she was

born, and works in the Falls Road Bookshop.

There she meets Henry Kirk—younger than she is, public-school educated, and the son of a protestant judge. He is looking for books on Irish history.

Their shared interest leads to a love affair.... and a shocking conclusion.

How that happens, and why, is a story on a grand scale, including a previous love affair, and running from the outbreak of the troubles in 1969 to the present day. A Festival Preview.

### October 29 at 8.00 p.m.

#### **Christine**

Director: Alan Clarke

Producer: Brenda Reid, BBC London, 1986. 50 mins.

Summer 1986, a pleasant housing estate in any suburb. The sun shines, the trees are in blossom. A small group of kids live around here in nice clean tidy homes; with nice clean tidy families. They are 13 and 14 years old. They have one thing in common, these kids, they are addicted to heroin. They are not really interested in anything, unlike their contemporaries, music, clothes, sex mean nothing to them. They meet, they chat desultorily, they vaguely plan a party which we know will almost certainly never happen, and they inject themselves with heroin. That is their life—very soon it will be their death.

### October 29 from 12-2.00 p.m.

#### **Twenty-one years of the ASIAN PROGRAMME UNIT.**

The Asian Programme Unit is celebrating 21 years of producing programmes for the Asian community. Two recent programmes reflect their approach.

#### **A Dancer's Story**

Director: Waseem Mahmood, BBC Pebble Mill, 1986  
30 mins.

#### **Portrait of a Painter—Sobha Singh**

Director: Bish Mehay, BBC Pebble Mill, 1986. 30 mins.

The film makers will be present at the screening.

### October 30 at 7.00 p.m.

#### **Girl Zone**

Director: Carola Klein, G.B., 1986. 35 mins.  
Production: BFVW

The third in BFVW's extensive collaborations with young people, **Girl Zone** continues the practice of enabling self/group representation through the approach of editorial control and responsibility. Produced over a year with a lively group of 11-14 year old West Midlands girls **Girl Zone** mixes youth



drama, personal testament and a questioning format to provocative, but entertaining effect. Sue Tully (Michelle in **East Enders**), Ranking Miss P, Clare Rayner and Janice Long are put through their girlish traces to a soundtrack that goes 'Downtown' with Petula Clark, but stays uptown with Madonna. The film maker will be present at the screening.

### October 30 at 8.00 p.m.

#### **Passing Glory**

Director: Gillies Mackinnon, G.B., 1986.

Writer: Gillies Mackinnon.

Colour: 40 mins.

Made as his graduation film at the National Film and Television School, Gillies Mackinnon's film has already won the Best Newcomer Award (Celtic Film Festival, 1986) and the first Scottish Film Prize (Edinburgh Film Festival, 1986). Filmed on location in Glasgow and on the Dubh Loch, **Passing Glory** focuses on the funeral arrangements for Jessie McFarlane, a veteran Clydeside Communist and a member of the International Brigade—a timely subject in 1986, the 50th anniversary of the Spanish Civil War. Her family want a church service, the Communist Party wants a traditional celebration of her contribution to her husband's career...only her granddaughter, Sadie, and Sadie's punk husband want a funeral in keeping with her iconoclastic spirit.

#### **And:**

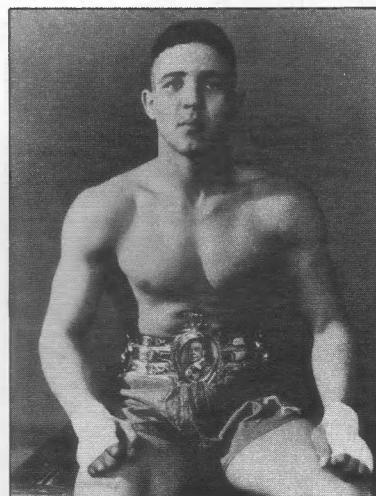
#### **The Riveter**

Director: Michael Caton Jones, G.B., 1986.

Writer: John Kerr.

Colour: 33 mins.

Like **Passing Glory**, Michael Caton Jones's film was made at the NFTS and shot in Glasgow. His film explores the relationship between a young boy, who has to recognise his father for what he is, not what he wants him to be, and the father, an unemployed shipyard riveter just managing to stay on the right side of the law, who decides to take the chance of a new life in the Western Isles.



### October 31 at 8.00 p.m.

#### **Sixty-Four Day Hero**

Director: Franco Rosso, G.B., 1985.

Script: Gordon Williams.

A BFI Production. Colour: 100 mins.

Meticulously researched by Gordon Williams, **Sixty-Four Day Hero** is the mainly forgotten story of Randolph Turpin, a black boxer from Royal Leamington Spa, who won the Middleweight boxing

championship of the World in 1951 at the age of 23. A Leamington and national hero for 64 days, Randolph Turpin was defeated by Sugar Ray Robinson in the re-match, and was never to regain the title he had so meteorically won. A slow journey downhill followed for this popular hero of the fifties: shady p.r. deals, unlicensed fights and, finally, bouts of wrestling. In 1966 he turned his gun on himself, and his 18 month old daughter. Mixing newsreel and tv archives of his famous bouts, interviews with his family and fifties colleagues, Franco Rosso's film investigates why this national figure was only allowed **64 days as a hero**.

### November 1 at 8.00 p.m.

#### **Mohammed's Daughter**

Director: Suri Krishnamma, G.B., 1986.

Script: Suri Krishnamma and Shalini Krishnamma.

Colour: 32 mins.

Saleem, an elderly psychiatric patient, is partially paralysed and unable or unwilling to speak. When Kamala, a new student nurse, arrives, he begins to respond, encouraged by her gentle reassurance and their common cultural identity. **Mohammed's Daughter** was produced at Bournemouth College of Art and Rita Wolf and Saeed Jaffrey (of **My Beautiful Laundrette**) feature in the main roles.

#### **And:**

#### **Security**

Director: Peter Biddle, G.B., 1986.

Production: Steel Bank Films.

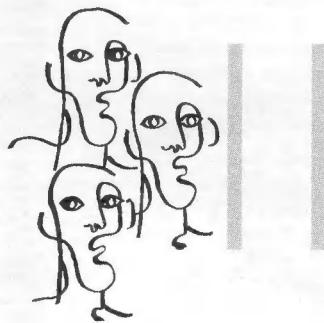
Colour: 33 mins.

Contemporary Sheffield is the setting for Peter Biddle's subtle film noir in colour on the psychological insecurities of the Social Security System. The black economy, an over-zealous DHSS snooper, a black bag and an avuncular detective are the links in the chain which ends in a woman's tragic death. The police's Chandlersque unravelling of events uncovers the relentless harassment which caused the suicide.

The film makers will be present at the screening.

Film & Television Festival 86

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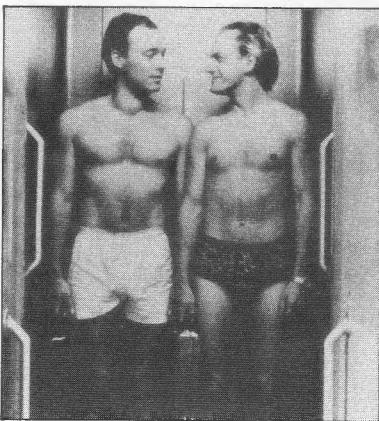


### October 27 at 5.00 p.m.

#### Men

Director: Doris Dörrie. West Germany. 1985.  
Writer: Doris Dörrie.  
Colour. 98 mins.

Doris Dörrie's feminist comedy about this 'uninvestigated tribe'—Men—has been the top comic hit in West Germany. Rightly so, as it strips the two examples here (a hippie and an executive whizz-kid) metaphorically down to their underwear, and to their mirror-like similarities. The career patterns may differ; behaviour might be soft, on the one hand, and hard, on the other; but masculinity is still the same conspiring impetus, whether in kaftan or company car. Julius, a successful ad. exec., learns on his twelfth wedding anniversary that Paula, his wife, is having an affair with an unemployed graphic designer. His world collapsing around him, Julius pretends to leave, but remains in town to keep an eye on Paula and her new lover. Their three lives hilariously converge, as more than one identity is exchanged for another. 'When a



woman wants to write about men she must proceed like an explorer...with an uninvestigated tribe... I wanted to answer the question: what do men actually talk about amongst themselves?' (Doris Dörrie).

### October 29 at 5.00 p.m.

#### Alamo Bay

Director: Louis Malle. U.S.A., 1985.  
Screenplay: Alice Arlen.  
Photography: Curtis Clark.  
Leading Players: Ed Harris, Amy Madigan.  
Colour. 98 minutes.

**Alamo Bay** caused a not inconsiderable amount of controversy in America, perhaps because it touched a raw nerve. Based on actual events around Galveston Bay, Texas in 1979-81, it is concerned with the racial enmity and violence following the influx of Vietnamese fishermen into an area where a falling market is already making life difficult. The story centres on Shang, a red-necked fisherman and the proud owner of a new boat on which he can't make the repayments. He is still in love with his former girlfriend and increasingly irritated by his dependent, uncompromising wife. The film was attacked for being more concerned to show the results rather than the causes of economic decline: an alternative interpretation could well be that the film confronts, head on, the unpalatable truth that American racism is endemic and, in a failing industry where it's every man for himself, its uglier aspects are brought inevitably to the surface. Whatever one's interpretation, Malle, supported by an intelligent script from Alice Arlen (*Silkwood*), some fine acting and a strong score from Ry Cooder, has produced a timely as well as highly watchable commentary on the world's most powerful nation.

Sheila Whitaker/LFF Programme.

'you'll always be family to us.' A bitter new twist to the term 'nuclear family.'

### October 31 at 6.00 & 11.00 p.m.

#### Dust

Director: Marion Hänsel. Belgium/France, 1985.  
Screenplay: Marion Hänsel; based on the novel *In the Heart of the Country* by J.M. Coetzee.  
Photography: Pierre Gordower, Ricardo Andreu.  
Leading Players: Jane Birkin, Trevor Howard.  
Fujicolor. English dialogue. 88 minutes.



J.M. Coetzee, the South African-born winner of 1983's Booker Prize, has hitherto resisted all attempts to make films from his novels. But he allowed Marion Hänsel to write a screenplay of his Faulknerian *In the Heart of the Country* and was impressed enough, despite a 'radical' ending, to give it his blessing. **Dust** is the result. Southern Spain doubles for the South African veldt and the isolated farm house where a young woman (Jane Birkin) murders her father (Trevor Howard) when he seduces the wife of the farm's black foreman. The film, like the book, is about a lonely and emotionally barren daughter's submission to, and desire for, her father; and also about black people's oppression by whites. The film won the prize for Best First or Second Feature at the 1985 Venice Festival.

Derek Malcolm/LFF Programme.

### November 1 at 6.00 & 11.00 p.m.

#### Desert Bloom

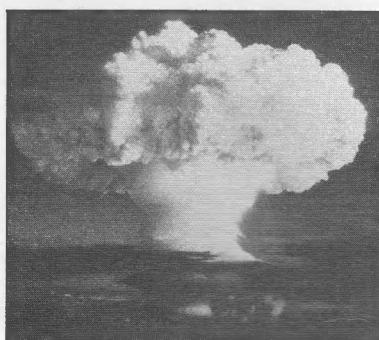
Director: Eugene Corr. U.S.A., 1985.  
Screenplay: Eugene Corr; based on a story by Linda Remy and Eugene Corr.  
Photography: Reynaldo Villalobos.  
Leading Players: Jon Voight, Jocelyn Williams, Allen Garfield, Ellen Barkin.  
Colour. 106 minutes.

**Desert Bloom** is about an eccentric and troubled family in an unusual place and time: Las Vegas, 1950. It is a story of lost innocence, for a girl, a family, and a country. Linda Remy, whose idea it was to make this film, told me about the many Nevada atomic tests she witnessed as a girl from her front porch in Las Vegas. From that memory came the chief concern of **Desert Bloom**: the abuse of power, in the family and in the world. Our fictive

### October 30 at 5.00 p.m.

#### Half Life

Director: Dennis O'Rourke. Australia. 1985.  
Writer: Dennis O'Rourke.  
Colour. 86 mins.



A welcome addition to the recent cycle of anti-nuclear documentaries, **Half Life** mixes, as in **The Atomic Cafe**, archive footage to telling effect. Combining declassified US Defence Dept. film of the 1954 Bravo Atomic Test with contemporary interviews, O'Rourke's film reveals the effects of US nuclear tests on the people of the Marshall Islands in the Pacific Ocean, where children played in the 'nuclear snow'. Officials at the time claimed that it was all a mistake that the inhabitants were not evacuated when the hydrogen bomb was tested on Bikini Atoll. To the Atomic Energy Commission: 'these people will provide most valuable ecological radiation data.' A powerful and persuasive film, **Half Life** ends with President Reagan's message to the islanders, as they celebrate their independence:

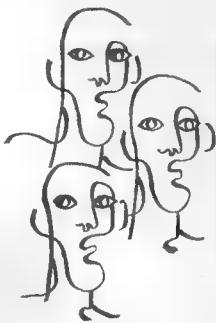


Chrismore family would not make an ideal Norman Rockwell magazine cover: one gambles, one drinks, one divorces, and one—a very smart 13-year-old girl—looks and thinks. But each is very human. Their frailty, resilience, and finally their humanity, is exposed by impending atomic tests in the desert near their home.

Eugene Corr.

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### October 24 at 11.00 p.m. **Pirates**

Director: Roman Polanski. France, 1986.  
Screenplay: Gerard Brach, Roman Polanski.  
Photography: Witold Sobocinski.  
Leading Players: Walter Matthau, Cris Campion,  
Damien Thomas.  
Colour/Panavision. Dolby stereo. English dialogue.  
124 minutes.

A hard heart, a rascal, a pirate with a wooden leg, Captain Red is the terror of the South Seas. On this day of 1666 he is lying, half-dead of hunger and thirst, on a raft with his young accomplice, The Frog. Malicious fate puts the redoubtable castaways on the route of 'Neptune'. This proud galleon is shipping the legendary golden throne of Kapatek-Anahuac to Spain. To take possession of the fabulous Aztec treasure, Captain Red employs the most sombre tricks, twisted plots and nasty blows, which are directly descended from his flamboyant and monstrous imagination.

Roman Polanski.



### October 28 at 8.00 p.m.

#### **Otello**

Director: Franco Zeffirelli. Italy, 1986.  
Screenplay: Franco Zeffirelli; based on the opera by Giuseppe Verdi.  
Photography: Ennio Guarnieri.  
Leading Players: Placido Domingo, Katia Ricciarelli.  
Colour. Dolby stereo. Sung in Italian/English subtitles.  
123 minutes.

Franco Zeffirelli wants his feature film version of Verdi's opera **Otello** spelled without the 'h' used in the Moor's name by Shakespeare to stress right from the start that this is, in fact, opera first and foremost, and that he has adhered closely to the original opera libretto by Arrigo Boito.

Magnificent camerawork in majestic natural surroundings serve this retelling of Venice's Moor governor of Cyprus who has the poison of jealousy infused in his veins by his friend Iago. The latter, by means of manipulating with a handkerchief once given as a love token gift, has Otello kill first his beloved wife Desdemona, then Iago and finally himself. All this, while young Cassio, Desdemona's supposed but innocent lover watches what havoc men may wreak on their own souls and bodies when passion has relieved them of reason.

As natural as all the action looks, just as matter-of-fact is the sound of the singing, especially as natural body language goes with every note sung. There is fresh invention of truly dramatic movement in every frame.

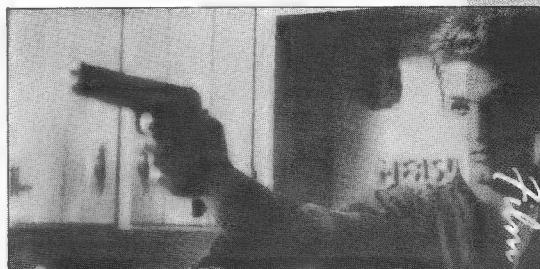
Variety.



### October 24 at 9.30 p.m. **At Close Range**

Director: James Foley. U.S.A., 1986.  
Screenplay: Nicholas Kazan.  
Photography: Juan Ruiz Anchia.  
Leading Players: Sean Penn, Christopher Walken,  
Mary Stuart Masterson.  
Colour. 115 minutes.

A downbeat tale of brutal family relations, James Foley's **At Close Range** is a very tough picture. Set in a small Pennsylvania town (although shot in Tennessee) in 1978, the story introduces young Brad (Sean Penn) as just another rather tough kid with an eye for a new girl (the charming Mary Stuart Masterson) and fiercely protective of his brother (Christopher Penn).



Along comes Brad's father (Christopher Walken), who's stayed away for years. Brad Sr. has a reputation as a criminal, and in fact heads a gang of tough safecrackers. Intrigued by his seemingly exciting parent, Brad Jr. is encouraged to form his own gang to carry out more modest heists, and on one foray is slightly wounded.

### October 25 at 9.30 p.m. **Salvador**

Director: Oliver Stone. U.S.A., 1986.  
Screenplay: Oliver Stone, Richard Boyle.  
Photography: Robert Richardson.  
Leading Players: James Woods, James Belushi,  
Michael Murphy, John Savage.  
Colour. 123 minutes.

Oliver Stone's outspoken feature about repression in El Salvador promises to be as controversial for its pace, tone and characters as for its politics. **Latino**, **Under Fire** and **Missing** took their heroes and audiences on earnest journeys to moral enlightenment. **Salvador** gives us instead a Cook's Tour of the local atrocities via the supposedly true-life adventures of the movie's screen-writer, Richard Boyle.

As Boyle, James Woods is usually sleazy, sometimes sexist, and often drunk. He's also a good photo-journalist, who is in El Salvador for purposes both venal and humane. His double effort to rescue his old girlfriend and score some good war photos takes us to the assassination of Archbishop Romero, the murder of American nuns, and a salvo of assorted death squad and army brutalities.

By choosing sensationalism, does Stone (who wrote **Midnight Express** and **Year of the Dragon**) merely exploit El Salvador's miseries for their box office potential? Or do his insistent images of cruelty convey a truer picture of life under tyranny than his predecessors' more restrained attempts? Either way, it's not dull.

Michael Gallant







**October 26 at 2.00 p.m. to 5.00 p.m.**

**Working Women: An Afternoon Event**

**Triangle**

The recent films **Mona Lisa** and **Working Girls** follow from a long cinema obsession with prostitution. The discussion will pose and examine the question, "If the film is made by a woman does it make any difference to the voyeurism/exploitation?"

As part of the discussion there will be screenings of **Broken Mirrors** by Marlene Gorris and **Prostitute** directed by Tony Garnett. It is hoped both Marlene Gorris and the star of **Mona Lisa**, Cathy Tyson, will be attending as guest speaker.

This event has been organised by Light House, Wolverhampton Media Centre—working on a grant from the British Film Institute.

**October 27 from 2.00 p.m. to 5.30 p.m.**  
**New Developments in Media Education:**  
**The 14-18 Curriculum**

**The Grand Hotel**

Teachers have been bought face to face with many educational initiatives, (CPVE, TVEI, GCSE) in recent years. Argument against the way in which, for example, GCSE was introduced, has been reasonably well aired. What is the best way forward for teachers and aspiring teachers of Media Education/Students when faced with the reality of GCSE and its implications?

This Festival Seminar will address the above and other relevant points and will be lead by teachers with wide experience in the field of 14-18 Media Education.

Speakers: Roy Stafford (Lecturer on Media Studies of South London Polytechnic) Trish Jenkins (Head of Media Studies, Kingsway/Princeton College, London) Jim McGuigan (Trinity and All Saints College, Leeds) Chris Mottershead (ILEA).

A Festival event for all Media Teachers. Sponsored by BFVW.

**October 28 from 1 p.m.-4 p.m.**  
**Official Opening of SECOND SIGHT, a Women's Film and Video Workshop**

**Friends Institute, Moseley Road, Highgate.**

**October 28 from 3 p.m.-5 p.m.**  
**Independent Film Production in Frankfurt**

**Triangle**

Visiting film-makers from Birmingham's twin city of Frankfurt discuss with their colleagues from Birmingham the role of their Regional Film Development Office and the Frankfurt Film Büro in promoting independent film in their region. (With help from the Goethe Institute.)

**October 29 at 7.30 p.m.**  
**Television and the Arts**

**Central Seminar: A guest presentation by Melvyn Bragg**  
**Central Television Preview Theatre.**

The second Birmingham Film and Television Festival is pleased to present a guest talk by broadcaster, Melvyn Bragg, hosted by Central Television in their Preview Theatre.

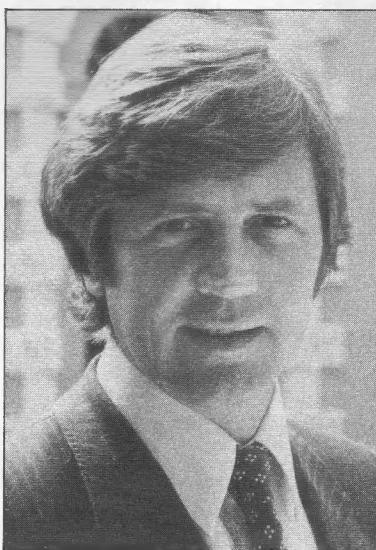
In a recent talk Bragg commented: "you could, thus, say, if you were disrespectful, that television's

greatest service to the Arts has been to chew them up and grind them out through the truest cultural lens of our time. Perhaps television will prove a testing tube of contemporary art; if only by default!"

In his Central Seminar he will develop this theme, giving his controversial views on broadcasting, the arts and how they can serve one another.

His background as head of the Arts Department at London Weekend Television and editor of the South Bank Show puts him in a unique position to comment on this relationship.

Tickets are available in advance from the Festival desk at the Ticket Shop, City Arcade.



**October 31 from 10.30 a.m.-5 p.m.**  
**Towards A Regional Media Industry:**  
**A Focus On Training.**

**Josiah Mason Hall, Paradise Circus.**

The Festival in 1985 held a successful Seminar at County Hall on the development of an audio-visual industry for the region. This year the Festival has organised with the City of Birmingham's Economic Development Committee a day Seminar on 'training,' a part of the media industry the EDC has already shown a commitment to invest in.

This Festival Event will be chaired by Trevor Boden (of West Midlands College of Higher Education) and speakers will be covering the following: **Current National Developments** (from ACTT, Jobfit, North East Media Development Council, BFI) and **Training—New Developments in Birmingham** (from Wide Angle, Macro, Second Sight, Central TV, West Midlands Regional ACTT). It is hoped that a line of action and development on the subject of training for the media industry will emerge from this Seminar. It is anticipated that this discussion will purposefully inform the feasibility study into a Birmingham Audio-Visual Centre which is currently underway. Admission is free, but tickets will be available in advance from the Festival Office. **Towards a Regional Media Industry** is sponsored by the City of Birmingham's Economic Development Committee.

**November 1 & 2 from 10.30 a.m. to 5.00 p.m.**  
**Soap City '86**  
**The Grand Hotel**

After the success of last year's SOAP CITY we have extended the event to cover the final week-end of the Festival. The key note presentation at Soap

City '86 will be given by Phil Redmond, creator of **Brookside** and Chairman of Mersey Television Limited. Redmond's theme is particularly fitting for our Festival as it highlights the need for the growth of television production outside of London and points to the success of the Soap Operas, which are concentrated in the North and in the Midlands. Redmond believes that "with the continuing rift between North and South, twice weekly drama serials represent the only true form of non-metropolitan television."

Stars, writers, producers and production staff from **Brookside**, **Coronation Street**, **Crossroads**, **East Enders** and **Emmerdale Farm** have all been invited to speak at this Festival week-end. There will also be screenings of programmes including the first showing of Channel Four's new French soap: **Chateavallon**.

In a year when the Soaps have included issues such as rape, drug addiction, male violence, teenage pregnancy, unemployment, adultery and suicide, **Soap City '86** will also be discussing whether this exploration of such serious issues is socially responsible drama, or simply a way of winning audiences.

The work of acting "real lives" is the subject of a special discussion when performers from the serials will talk about the way they create the characters which portray ordinary people. Sue Johnston, who recently won an Award for her portrayal of Sheila Grant in **Brookside**, will be leading speaker in this session.

The week-end brings together all aspects of the Soap Opera and gives a unique opportunity for fans and students of the genre to come along and participate in what promises to be a stimulating and exciting week-end. The event has been organised by Dorothy Hobson, who will also chair the discussions. Soap City '86 is sponsored by Channel Four Television.

There are special Festival rates for accommodation at The Grand Hotel. Please enquire at the Festival Office.

C O M E A L I V E I N T H E H

## FESTIVAL AWARDS

The Festival will be conferring two important Awards this year:

The Samuelson Award—a solid silver "S" shaped trophy—which will go to "an original and creative approach to the 'City Experience' in a film or television production." Last year this Award went to the film "Letter to Brezhnev," which went on to receive national and international acclaim.

Sponsored by Samuelson Communications plc.

The City of Birmingham Award—"in recognition of a significant and original contribution to the cultural life of the City." This is open to nominations from groups and individuals. Last year the £1,000 cash prize went to Yugesh Walia of Endboard Films.

This year the Award is sponsored by the Economic Development Committee of the City Council.

In both cases the Award Winner will be chosen by a jury. The jury for the Samuelson Award this year is:

Julian Petley, Writer and Critic  
Dorothy Hobson, Writer and Broadcaster  
Tony Collier, Dean of the Faculty of the Built Environment, Birmingham Polytechnic  
Neil Sinyard, Critic and Author  
Peter Walsh, Film Co-ordinator of The Triangle Cinema, (and Chair of jury).

For the City of Birmingham Award, the jury consists of:

Councillor Albert Bore, Chair of the Economic Development Committee of Birmingham City Council  
Philip Simpson, Head of Education at the British Film Institute  
Karen Alexander, Video Maker and Producer  
Frank Challenger, Co-ordinator of Light House, Wolverhampton's Media Centre and Chair of the Festival's Programme Advisory Committee, (Chair of jury).

The winners of the Awards will be announced during the End of Festival Celebration at which the Samuelson Award and The City of Birmingham Award will be presented by personalities from the world of film and television. This takes place at The Grand Hotel from 6.30 p.m. on 2 November. Tickets available from the Festival Office.

## FESTIVAL MEMBERSHIP

Festival membership is a new initiative for 1986; enabling anyone interested in the Festival to see films and attend events at special prices.

Membership costs £5, benefits include:

- Reduced ticket prices for all Festival Films
- Festival Bar

Festival members receive exclusive free admission to the Festival Bar at the GRAND HOTEL where a late licence will apply.

Further benefits and details of application from Festival Office—235 3008, or the Festival Desk at the Ticket Shop, City Arcade.

## CLOSING CELEBRATION

2 November from 6.30 p.m. to 9.00 p.m.

### The Grand Hotel

The Festival will close with a celebratory evening which will include a 3 course sit down buffet, speeches and the presentation of the Festival Awards.

The evening promises to be a repeat of last year's highly successful and enjoyable event.

Information and tickets available from Festival Office—235 3008.

## FESTIVAL ORGANISATION

Festival Director Roger Shannon  
Administrator Philip Deighton  
Assistant Jenny Radford  
Press Officer Roulla Xenides  
Chair of Programming Committee Frank Challenger

Birmingham Film and Television Festival '86,  
Department of Recreation,  
Auchinleck House,  
Five Ways,  
Birmingham B15 1DS.  
(Phone 021-235 3008)

For Festival information please contact the above address. Or call in at the Festival Desk at the Ticket Shop, City Arcade

Tickets for Festival films and Events are available from the Ticket Shop, City Arcade and/or the featured venue. Ticket Shop phone no. 021-643 2514.

Festival Bar is at The Grand Hotel each evening during the Festival period. (Admission by Festival Membership).

Festival is sponsored by:

Arts Council  
BBC Pebble Mill  
Birmingham City Council  
Birmingham Film and Video Workshop  
British Airways  
British Council  
British Film Institute  
Caribbean Focus  
Central Independent Television  
Channel Four Television  
City of Birmingham Economic Development Committee  
Goethe Institute  
Griffin Communications Ltd.  
The Samuelson Group  
West Midlands Arts  
West Midlands Ethnic Minority Arts Service.

## FESTIVAL VENUES

Addresses	Telephone No.
ABC, Bristol Road	440 0644
Futurist, John Bright Street	643 2128
Midlands Arts Centre, Cannon Hill	440 3838
Odeon Queensway	643 2418
Trade Union Resources Centre (TURC), Frederick Street, Hockley	236 8323
Triangle, Aston University	359 4192
Wide Angle, B.C.A, Jenkins Street, Small Heath	772 2889

For information about Festival events at the Josiah Mason Hall, Paradise Circus Complex, or the Grand Hotel, please ring the Festival office No: 235 3008. Or contact the Festival Desk at The Ticket Shop, City Arcade.



E A R T H O F T H E C I T Y

